

Building Personal Brands with Digital Storytelling ePortfolios

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Antoine de Saint-Exupery said, "If you want to build a ship, don't drum up people to collect wood and don't assign them tasks and work, but rather teach them to long for the endless immensity of the sea." This article presents a pedagogical approach for framing a digital-identity-enhancing ePortfolio that maximizes student engagement and produces a high-quality ePortfolio artifact. Building on the work of Lambert (2002), Barrett (2005), Klein (2013), Ramirez (2011), Nguyen (2013), Kahn (2014), Khedher (2014) and others, the authors have developed a technology- and pedagogy-based digital storytelling ePortfolio framework that helps students craft a digital identity and communicate a personal brand. When ePortfolio assignments provide opportunities for self-exploration that include creating a personal brand, students engage with and appreciate the importance of their work, as evidenced in our pilot study of second- through fourth-year students in a university honors colloquium. Furthermore, this personal branding approach extends existing ePortfolio models by helping students develop key twenty-first century metaskills (Neumeier, 2013), while also enhancing their human and social capital.

In the last two decades, the use of ePortfolios to foster and assess learning in courses, programs, and across institutions has flourished. A recent editorial by Rhodes, Chen, Watson, and Garrison (2014) in the *International Journal of ePortfolio* reports that more than 40% of colleges and universities use ePortfolios in some way. The expanding use of ePortfolios can be attributed to a confluence of factors affecting higher education, including the need to update pedagogical methods to better address the participatory learning preferences of 21st century students, increased access to Web 2.0 technologies (e.g., mobile computing devices, social media platforms, wireless connectivity) that support participatory learning, as well as calls for colleges and universities to provide clear evidence of what students learn (Bass, 2012, 2013; Clark & Eynon, 2009). ePortfolios, in which students document, reflect on, and integrate their learning in digital spaces, often for public audiences, are especially suited to meet these demands.

As virtually all published accounts of ePortfolio use make clear, their success, whether to foster deep learning or to facilitate more authentic assessment, depends on how ePortfolios are implemented (Eynon, Gambino, & Török, 2014a). Early research suggests that the adoption of ePortfolios has helped institutions meet objectives such as increasing retention and improving assessment of learning (Eynon, Gambino, & Török, 2014b). Faculty, too, report that the use of ePortfolios in their courses has facilitated deeper learning for students. Unfortunately, students themselves may not see ePortfolios as positively as do teachers and administrators. The 2014 ECAR Study of Undergraduate Students and Information Technology found that ePortfolios were one of only two technologies (the other was social media) that students wished teachers would use less of (Dahlstrom, Brooks, & Bischel, 2014).

That institutional interest in ePortfolios may conflict with students' interests was addressed early by

ePortfolio advocates Barrett and Carney (2005), who questioned whether, in the name of assessment, we might be losing a "powerful tool to support deep learning" (para. 5). Batson (2007) used the word "hijacked" to describe the appropriation of ePortfolios for purposes other than student-centered learning. Although Cambridge (2010) and others have argued that ePortfolios can serve both institutional and student interests, the case remains that, as with any requirement, ePortfolios risk being seen by students as *merely* a requirement. For ePortfolios to be of maximum value, faculty should take into consideration not just course learning outcomes but also students' interests in creating portfolios.

When ePortfolio creation is motivated by students' desire to showcase their capabilities for potential employers, graduate school admission counselors, or some external audience, students respond much more enthusiastically. Fortunately, if the assignment is structured well, a showcase portfolio can still serve multiple purposes, resulting in what is often referred to as a hybrid ePortfolio. For example, a hybrid portfolio can not only showcase student achievement but also function as an assessment portfolio by capturing the key competencies needed for institutional, programmatic, or course evaluation. Importantly, students who produce a portfolio for an external audience in addition to an internal audience put forth more effort and produce better outcomes, expecting that others might view, evaluate, use, or even cite their work (Hubert, Pickavance, & Hyberger, 2015; Ramirez, 2011).

Literature Review

Digital Identity

In recent years, there has been an expanded interest in examining the role of ePortfolio in identity formation,

helping students develop a sense of self as a learner and future professional, based on their values, beliefs, accomplishments, and needs (Belshaw, 2012, Kehoe & Goudzwaard, 2015; Klein, 2013, Nguyen, 2013, Ramirez, 2011). Several authors exploring identity have cited Goffman (1959) who considered identity as a view of self that is constructed by the performance the individual gives in front of others (Buckingham, 2008; Code, 2013; Jenkins, 2004; Koole & Parchoma, 2013). This performance is a product of biography, the social context, and the people an individual interacts with (Buckingham, 2008). ePortfolios can facilitate student identity formation as they engage in the process of reflection and self-authoring. ePortfolios likewise contribute to the shaping of one's *digital identity*, or who a person is assumed to be based on the permanent collection of a person's data that is available online. Williams, Fleming, Lundqvist, and Parslow (2013) described digital identity as "a persona an individual presents across all the digital communities that he/she is represented in" (p. 106). It "reflects how the individual is viewed, and thus impacts on the way they work and their reputation within their communities" (Williams et al., 2013, p. 106). As digital identities become increasingly complex and scattered across the web, an ePortfolio can be a valuable means of bringing coherence to the digital self an individual presents. Through reflection and self-authorship, students can craft a compelling narrative based on their values, beliefs, and experiences. However, given students' increased motivation when composing for an external audience (Hubert et al., 2015; Ramirez, 2011), a more appealing approach to an ePortfolio might be to ask students to build their personal brand rather than digital identity.

Personal Brand

Less than two decades ago, Peters (1997) started the conversation about personal branding with a book called *The Brand Called You*, leading to a stream of publications, magazines, websites, training programs, and training coaches aimed at job seekers and young people in general (e.g., Arruda & Dixson, 2007; Chritton, 2012; McNally & Speak, 2002; Montoya, 2002; Schwabel, 2009). These resources offer advice and tool-kits to help people build personal brands and, consequently, "gain influence as others may view you as effective, well-connected, powerful, knowledgeable, and up to date" (Hernez-Broome, McLaughlin, & Trovas, 2009, p. 20), which can lead to advancing one's position in the labor market. According to Du Gay (1996), a personal brand has a return in terms of human, social, and ultimately, economic capital development. Given the educational and practical relevance of developing a personal brand, branding principles have already made their way into some undergraduate and graduate curricula (e.g., Wetsch, 2012).

A brand evokes an emotional response to the image or name of a particular company, product, or person (Deckers & Lacey, 2011). The development of a personal brand, if it is to be similarly compelling to an audience, requires an understanding of one's current professional identity, a formation of targeted communications for external audiences, and an understanding of effective channels for communication with the target audience (Ward & Yates, 2013), followed by a subsequent evaluation of how well the image created is fulfilling one's goals (Khedher, 2014). The fear is that if one does not manage one's personal brand effectively, someone else might do it for them (Rampersad, 2008; Solove, 2008). Like product brands, personal branding also requires positioning one's brand in a different way than the competition, while doing it with integrity, authenticity, and consistency (Ward & Yates, 2013). Taking into account a person's values, beliefs, and needs, a personal brand typically includes a mission and vision statement, a brand statement, and tagline, clearly distinguishing one's brand from one's identity. A strong personal brand relies on a strong online presence that communicates the brand elements and authentically reflects an individual's strengths, beliefs, and aspirations. Labrecque, Markos, and Milne (2011) observe that "in the age of Web 2.0, self-branding tactics involve creating and maintaining social and networking profiles, personal websites, and blogs, as well as using search engine optimization techniques to encourage access to one's information" (p. 39.) Because robust personal branding relies not only on impression management (Cunningham, 2013) but also on a narrative, bringing storytelling elements to one's brand building is important to personal branding success.

Storytelling

Humans have long used stories to make sense of their experience and to communicate the significance of that experience to others. Stories add purpose, meaning and value to life. They entertain, facilitate understanding, help us find connections between ideas, and motivate action. While historians, philosophers, anthropologists, and literary critics have studied the ways in which narratives convey human values, more recently, scholars have suggested that narrative structures are also key to processing, storing, and retrieving information. Bruner (1991) has observed "that narrative comprehension is among the earliest powers of mind to appear in the young child and among the most widely used forms of organizing human experience" (p. 9). Schank (1990), an artificial intelligence researcher, argued similarly:

People think in terms of stories. They understand the world in terms of stories that they have already

Table 1
Telling Your Digital Story (Leverenz, 2014)

Digital storytelling element (Lambert,2002)	Explanation
1. Point of view	“The main point of the story and the perspective of the author in relation to the story.”
2. A dramatic question	“A key question that keeps the viewer’s attention and will be answered by the end of the story.”
3. Emotional content	“Serious issues that come alive in a personal and powerful way and connect the audience emotionally to the story.”
4. The gift of your voice	“A way to personalize the story to help the audience understand the context and to get a stronger sense of the person behind the story.”
5. The power of the soundtrack	“Music or other sounds that support and embellish the story.”
6. Economy	“Using just enough content to tell the story without overloading the viewer.”
7. Pacing	“The rhythm of the story and how slowly or quickly it progresses.”

understood. New events or problems are understood by reference to old previously understood stories and explained to others by the use of stories. We understand personal problems and relationships between people through stories that typify those situations. We also understand just about everything else this way as well. (p. 219)

While there is not yet clear agreement on why our brains have evolved to be particularly attuned to narrative, there is little question that the human capacity for storytelling has played an important role in our evolution as a species. It is not surprising, then, that reading, writing, telling, and listening to stories have become valuable educational practices. Stories enable us both to know and to express what we know. We might even say that when we compose a narrative, whether in an effort to understand ourselves or others, we are not simply reflecting reality but creating it (Bruner, 1991, p. 13). As Bruner (1991) reminds us, storytelling involves selecting and ordering information, an act that necessarily involves interpretation. As such, “some measure of agency is always present in narrative, and agency presupposes choice—some element of ‘freedom’” (Bruner, 1991, p. 7). While all stories, from the simplest picture book to the most complex historical treatise, share the essential features of characters situated in a specific context who engage in action over time in order to solve a problem or resolve a conflict, it is we who decide what story we want to tell.

Digital Storytelling

With the advent of personal computing, digital cameras, and more recently, Web 2.0 tools and mobile devices, digital storytelling has gained in widespread popularity (Abrahamson, 1998; Alexander, 2011; Benmayor, 2008; Bernard, 2006; Coventry, 2008;

Fletcher & Cambre, 2009; Jenkins & Lonsdale, 2007; McDrury & Alterio, 2003; Oppermann, 2008; Porter, 2004; Ramist, Doerr-Stevens, & Jacobs, 2010; Robin, 2006, 2008; Yang & Wu, 2012). Principles of digital storytelling such as those promoted by Lambert (2002), founder of Storycenter (formerly the Center for Digital Storytelling), bring together narrative strategies and digital media to help people share their experiences. While digital storytelling typically refers to a brief, emotionally compelling, video-based narrative, created through an assemblage of still images, video clips, music, and voice-over narration, we use the term here to refer to the more conceptual elements of a digital story, namely, that it engages an audience through an intentionally arranged description of events over time and that it does so digitally, using multiple modes of expression. Digital media add richness to the story as well as shape the story, benefiting the reflection and the emotional impact the story delivers. Digital stories require mastering not only the storytelling craft but also the technologies needed to deliver effectively elements of digital storytelling, such as those recommended by Lambert (2002) and presented in Table 1.

Digital storytelling promotes the development of competences such as research and writing skills, organization skills, technology skills, presentation skills, interpersonal skills, problem-solving skills, and critical thinking. In turn, students also develop digital literacy, technology literacy, visual literacy, and information literacy (Bass & Oppermann, 2005; Cradler, McNabb, Freeman, & Burchett, 2002; Robin 2006). Because digital storytelling involves an interdisciplinary integration of critical thought and creative practice, it has been hailed by many as a signature pedagogy of the *New Humanities* (Benmayor, 2008). When students use digital storytelling, they learn to “convert data into information and transform information into knowledge” (Cradler et al., 2002, p. 3).

Proponents of digital storytelling have found that students' investment in creating a compelling story and the challenge of doing so using unfamiliar modes and technologies can help them meet designated learning outcomes. Such benefits can also extend to students who engage in digital storytelling in the context of an ePortfolio. Unfortunately, without explicit guidance on how to use an ePortfolio to tell an effective story, students may treat the construction of a portfolio as merely a hoop to jump through.

Digital Storytelling ePortfolios

As early as 2005, teacher and teacher educator Barrett demonstrated how digital storytelling and ePortfolios together enhance classroom learning. Our approach to ePortfolios, which emphasized digital storytelling for the purpose of creating and communicating a personal brand, directly extends prior research. Following Bruner (1991), when students use portfolios to tell a story about their learning, they are not merely reflecting on their learning but actively creating a world in which they play the lead role. Informed by narrative theorist Paul Ricoeur's (1991) belief in the significance of expressing our lives through stories, Nguyen (2013) saw students' portfolios as providing evidence that "life is a series of events that gain meaning when configured in narrative" (p. 139). In the portfolios Nguyen (2013) analyzed, she identified three themes: (a) that portfolios functioned as "a sharable narrative of identity, in conjunction with others" (p. 139); (b) that the construction of portfolios resulted in "new understandings of the self" (p. 139); and (c) that telling the story of their past enabled students to better imagine their future. Digital Storytelling ePortfolios are further grounded in the work of Ramirez (2011), Klein (2013), and Kahn (2014). Ramirez's (2011) research looked at ePortfolio crafting as an ePerformance, presenting a portfolio persona, while Klein (2013) proposed the social ePortfolio as a new concept of professional presentation. Finally, Kahn (2014) advocated for multimodal ePortfolios to develop 21st century skills. In our view, approaching ePortfolios as a digital story is one way of connecting the instructor's goal of using ePortfolios to deepen learning and students' interest in creating a compelling representation of self and brand for a potential audience outside the class.

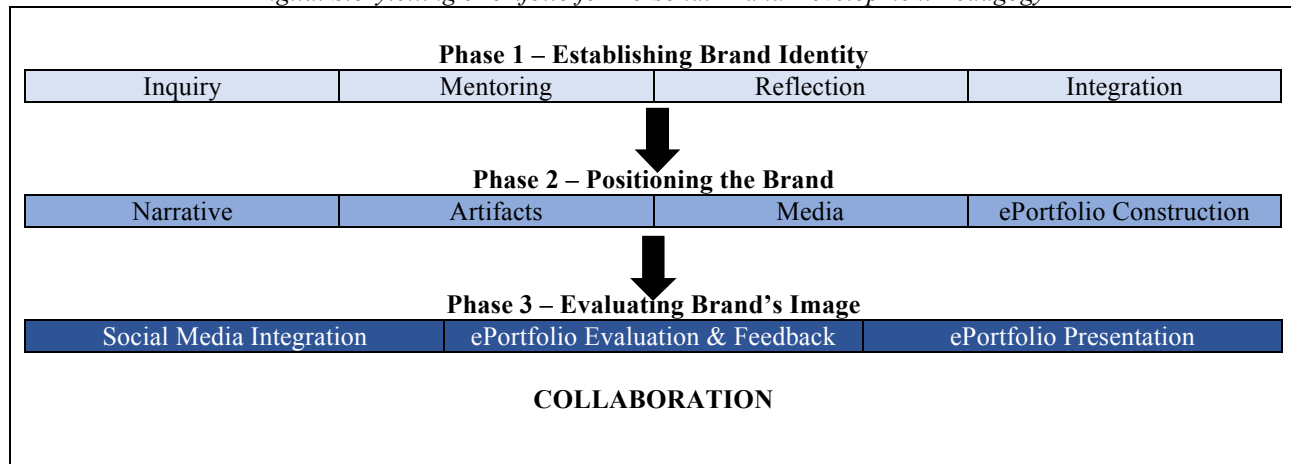
Our Digital Storytelling ePortfolio approach is also consistent with prior literature that identified strategies for increasing students' engagement in ePortfolio production. These strategies include (a) giving students a sense of ownership over their ePortfolios (Clark & Eynon, 2009; Klein, 2013; Ring, Weaver, & Jones, 2008; Yancey, 2009), as both the freedom to select what is included and choice in the visual components of

ePortfolios appeal to students' interest in creative self-expression; (b) helping students see ePortfolios as a space for self-authorship and identity formation (Cambridge, 2010; Klein, 2013; Nguyen, 2013; Ramirez, 2011; Yancey, 2013); (c) maximizing ePortfolios as a form of social pedagogy (Bass, 2014; Eynon et al., 2014a; Klein, 2013; Nguyen, 2013; Ramirez, 2011); and (d) taking advantage of the digital affordances of ePortfolios to encourage the development of 21st century communication skills (Bass, 2012; Clark & Eynon, 2009; Gallagher & Poklop, 2014; Kahn, 2014; Klein, 2013). Increased student engagement in ePortfolio creation can lead both to better learning and to the development of a more compelling personal brand.

Method

Our goal in this article is to describe a pedagogical approach to ePortfolios focused on building a strong personal brand within a framework of digital storytelling. While the applicability of our pedagogical method to other settings has not yet been tested, our preliminary findings from an admittedly limited study indicate that the approach generates desirable learning outcomes and promises to deliver additional benefits for students and faculty. The pedagogical approach presented below is the result of a year's worth of instructional tinkering by the authors at Texas Christian University (TCU). In the fall of 2013, TCU began an ePortfolio pilot program, and one of the authors involved in the pilot adopted an ePortfolio assignment in lieu of a final exam in her upper-level honors colloquium called the Disruptive Nature of Information Technology. While the honors students successfully completed the semester-long reflective ePortfolios, which emphasized integrative learning, their level of enthusiasm for the project was mixed, with some of the students understanding the value of the exercise and others just completing the work half-heartedly for the grade. The overall perception of the ePortfolio as documented in anonymous student evaluations was that it was an unnecessary add-on to the course. Informal conversations with students led the instructor to revise the assignment for a subsequent honors colloquium taught in the spring of 2014, Digital Identity and Digital Storytelling Across Disciplines. The spring 2014 colloquium focused on students' building of a personal brand, using project-based learning pedagogy, with each week's activities concentrating on the development of students' better understanding of their identities, digital identities, personal brands, and potential for digital storytelling. Rather than asking the students to construct a learning portfolio for an internal audience, the instructor asked students to develop a showcase portfolio for an external audience, as

Figure 1
Digital Storytelling ePortfolio for Personal Brand Development Pedagogy



appropriate for each student, either a graduate school counselor or a potential employer, depending on their future plans. Many aspects of the ePortfolio assignment in both courses remained the same. For example, in both courses, students were presented with ePortfolio template pages from TCU's pilot FrogFolio (Appendix A) and were asked to respond to all the prompts contained within it. In the second iteration of the course, however, the instructor developed worksheets (Appendices B and C) intended to help students meet the additional requirements of the specific course evaluation rubric (Appendix D). The weighing of the grades for the ePortfolio project in the two courses also differed. In the fall of 2013 the ePortfolio as a final exam was worth approximately 25% of the student grade, while in the spring of 2014 the portfolio counted as 40% of the grade.

In both courses, the students were high-achieving, traditional age, sophomore-through-senior level honors students, representing various colleges and schools across the university. Each class had sixteen students, with approximately 30% male and 70% female students. The major difference between the two courses was the pedagogical approach. In the spring of 2014, the instructor was intentional throughout the entire course in helping students develop a personal brand within a digital storytelling ePortfolio. We present the approach and its results below.

Pedagogy

To help students build strong personal brands within the context of their ePortfolios, faculty must guide students to discover their current professional identities, examine their digital identities, and craft compelling digital stories for their target audiences. Notably,

students need guidance in the self-exploration process as well as in the process of composing their digital stories and brand communications. Figure 1 presents a framework for our spring 2014 Digital Storytelling/Personal Brand Development approach to ePortfolios that can help faculty understand the pedagogy of building a strong personal brand with an ePortfolio.

Informed by the personal brand development model of Khedher (2014), our framework identifies the variety of tasks students complete in crafting their ePortfolios and the roles that faculty play in guiding them. Importantly, our framework is meant to extend rather than replace previous comprehensive ePortfolio models (e.g., Cambridge, Cambridge, & Yancey, 2009; Eynon et al., 2014a; Peet et al., 2011; Penny Light, Chen, & Ittelson, 2012; Reynolds & Patton, 2014; Zubizarreta, 2009). The pedagogy framework consists of three phases, each one explained below.

Phase 1: Establishing brand identity. The establishment of a student's brand identity involves inquiry, mentoring, reflection and integration in a collaborative environment.

Inquiry. With the assistance of the course materials, peers and family, students begin a process of self-inquiry to determine what they value, what they are good at, and what they aspire to, with a goal of crafting a career vision and an accompanying set of needed professional goals and competencies. Faculty might ask students to complete assignments involving personality tests, such as Myers-Briggs Type Indicator (Myers & Myers, 1995), StrengthsQuest (Anderson, 2004), or Reflected Best Self exercise (Roberts, Dutton, Spreitzer, Heaphy, & Quinn, 2005), or complete a personal SWOT analysis (Vallas & Cummins, 2015). All our students completed StrengthsQuest and the Reflected Best Self exercise during spring 2014.

Mentoring. Faculty meet with each student to listen and help everyone successfully develop a career vision and a set of related professional competencies needed to achieve their career vision. Students often need a sounding board and an interpreter to help them sift through the sea of data about themselves and make meaning of it. The professor met with each student at least twice during the spring 2014 semester. One meeting was dedicated specifically to developing a career vision.

Reflection. As students reflect on where they are in their career journey, what they have already done, and what they need to accomplish in the near and distant future to move toward their goals, faculty assist them in the critical thinking process, seeking career resources as needed. During the mentoring meetings, student reflection often required the instructor to find additional campus resources for the student such as career services, assessment tools, and alumni contacts.

Integration. Students integrate their understanding of self, their values and accomplishments in order to develop elements of their personal brand that include mission, vision, brand statement, and tagline for their target audience (see Appendix B, Personal Brand Worksheet, for helpful prompts). Faculty might wish to review drafts of the completed worksheet and provide individualized feedback to each student.

Phase 2: Positioning the brand. Positioning the brand involves narrative development, artifact selection, media selection, and digital story construction within the ePortfolio. This phase also benefits from a collaborative approach with peers and/or formative feedback from faculty.

Narrative development. Students begin to develop their personal narrative, beginning with their About Me page, followed by goals and learning experiences, incorporating personal brand elements into their story (see Appendix C, the Story of Me worksheet, for helpful elements to include in the narrative). As Wee and Brooks (2010) suggested,

In the case of personal branding strategies, the actor is expected to present a self that is constantly working on itself, to better itself and its own relationships with others, all the while demonstrating its behaviors are reflections of an authentically unique personality. (p. 56)

The faculty might wish to review the narrative drafts and personal brand worksheets for consistency in the story students are telling about themselves.

Artifact selection. To support their narrative arguments, students present electronic artifacts of their work with appropriate reflections, showcasing their development towards desired competencies and goals. The artifacts might include quotes, essays, photos, slideshows, videos, class projects, and other digital

media. The faculty will eventually review whether the artifacts and corresponding reflections appropriately relate to the desired competency development.

Media selection. To make the portfolio visually appealing, students select appropriate media for each of the portfolio pages. The faculty will eventually provide feedback on the aesthetics of the ePortfolio pages.

Digital construction. Students construct the pages using web design and new media writing guidelines, incorporating the narrative, the artifacts, and various multimedia into their portfolio pages. Faculty can assist students by providing helpful resources such as exemplar portfolios, lists of helpful digital tools, and templates with guiding, general prompts for the assignment. Faculty will eventually assess whether the pages constructed follow web design and new media writing guidelines while capturing the planned narrative using appropriate artifacts and media, and evoking the desired response.

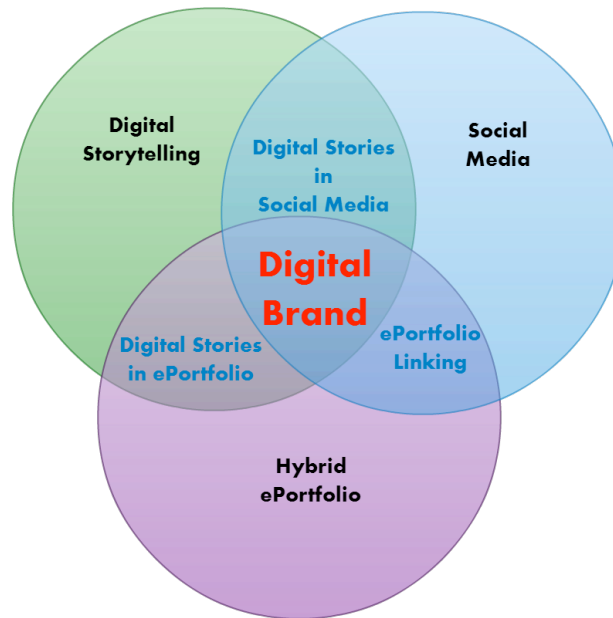
Phase 3: Evaluating the brand's image. Evaluating the brand's image involves social media integration, evaluation, and feedback by relevant, available ePortfolio stakeholders, and a formal presentation of the ePortfolio.

Social media integration. Students obtain feedback on their social media presence from peers and incorporate their pertinent social media platforms into the portfolio narrative. A workshop on how to use LinkedIn or a similar platform can help students who are not yet active in a professional network build a professional presence. Given that (a) "social media enables identity expression, exploration, and experimentation" (Code, 2013, p. 37), (b) nearly two-thirds of adults use social media (Pew Internet Research, 2015), and (c) 45% of employers use social media to research candidates (Grasz, 2009), with search streams of attributes, it is key to connect ePortfolio to pertinent professional social media platforms in order to further ePortfolio impact.

Evaluation and feedback. Students obtain feedback on the portfolio from peers, faculty and external stakeholders and revise, as needed. Faculty provide a helpful portfolio evaluation rubric to assist students in self-evaluation of their work. Since "identity formation is a complex, iterative, and continual process" (Koole & Parchoma, 2013), it is critical to involve students in interaction, dialogue, and reflection around their ePortfolio work, so that they can engage in "a recursive construction and deconstruction of identity" (Christensen, 2003, p. 24). A professional social media presence enables students to engage directly with recruiters and seek feedback on their portfolios.

Presentation. Students present their portfolio to faculty, peers, and target audience, offering a rationale for the ePortfolio they built, artifacts selected, and reflections included, thus showing intentionality of effort.

Figure 2
Personal Digital Brand Technologies
Crafting Personal Digital Brands



Throughout the entire process, students collaborate with various individuals, such as peers, faculty, or family members, and potential target audience members, to complete a task or seek guidance, as constructing a digital brand requires an understanding of how the information we present is perceived by others. The pedagogical framework presented above requires faculty to understand the technologies used in the creation of a personal brand, as presented in Figure 2. Figure 2 stipulates that faculty members guiding students on their personal branding journey need to know the capabilities of the web platform used to create the student ePortfolio, as well as the role that social media and Web 2.0 digital storytelling tools can play in the production of an effective digital brand. While faculty proficiency with all the tools is not required, guiding students toward helpful technology resources is critical so that students can develop an appreciation for how their choice of different platforms and digital tools can help them differentiate themselves and be effective as storytellers. We have created a digital portfolio about creating digital storytelling ePortfolios, called *Composing Digital Portfolios: Best Practices From Digital Storytelling* (Leverenz, 2014), which introduces students to our unique approach, offers answers to common student questions, showcases best practices, and presents further resources. Students in the Fall 2013 course were invited to evaluate our instructional

portfolio according to the seven principles of digital storytelling, and we subsequently revised in response to their feedback in order to make our exemplar ePortfolio more effective for the spring 2014 students.

Table 2 presents key digital brand content that could be integrated in a digital brand ePortfolio to help students tell an authentic and credible story. Such content could include links to student profiles in professional directories, authored content (e.g., papers, presentations, websites, blogs, other portfolios, and media), communications (e.g., social media posts, community participation), and professional network content.

Evaluation

To assess the effectiveness of our digital storytelling approach to ePortfolio development in this pilot study, we used multiple forms of data. Our analysis included a study of student perceptions of the ePortfolio platform and an assessment of their personal brand ePortfolio artifacts developed in the course. To examine student perceptions, we used a pre- and post-class survey (see Appendix E) developed at TCU by the ePortfolio pilot team and administered to all the students participating in the 2013-2014 ePortfolio pilot. To assess the student portfolios, we used a rubric (see Appendix D) developed by the faculty member

Table 2
Key Digital Brand Content

Key Digital Brand Content			
Profiles	Authored content	Communications	Networks
<ul style="list-style-type: none"> • Directory Information • Search Results 	<ul style="list-style-type: none"> • Papers & Publications • Presentations • Websites • Blogs • Portfolios • Digital Stories • Media • Bookmarks 	<ul style="list-style-type: none"> • Social Media Posts • Community Participation 	<ul style="list-style-type: none"> • Professional Affiliations • Connections • Endorsements

teaching the course and based on the key learning outcomes of the project. Additionally, we solicited further validation for our work from external stakeholders. We present below the results of our data analysis and the feedback we received.

The students enrolled in the course completed a short survey on the first and last day of the course. The survey presented eight questions using a Likert scale response and seven open-ended questions. After the semester was over, we used paired t-tests of students' responses before and after the course, to determine if student perceptions had changed. The data suggests that students' agreement with the survey statements had significantly improved ($n = 16$). At the end of the course, 100% of students either agreed or strongly agreed with all eight prompts presented. We found statistically significant differences in student perceptions regarding ePortfolio, learning and digital identity pre- and post-course at the .01 level. Table 3 presents pre- and post-test mean survey responses in the spring 2014 class. Notably, students indicated in their post-tests that the course had enhanced (a) appreciation of their ePortfolios; (b) their ability to connect knowledge with learning experiences, passions, and goals; (c) their belief in ePortfolio's contribution to understanding of self; and (d) their need to maintain a digital identity. Following are a representative sample of students' final comments about the Digital Storytelling ePortfolio project from the open-ended questions at the end of the survey:

- "ePortfolio allowed me to make life connections and form professional, clear-cut definition of who I am as a person and as a professional."
- "The ePortfolio helped me realize how my learning is not compartmentalized, but is ever-flowing and crosses over into all areas of my life."
- "The ePortfolio helped me form a mission and vision statement in order to figure out my career path and hopefully gain a competitive advantage in the job market."

To assess the quality of students' learning as presented in their portfolios, we conducted a summative evaluation of all students' work with the same rubric we used for formative assessment (Appendix D). The instructor reviewed all the students' work twice: once during their presentation and again outside of the class environment, to make sure no details were missed. The faculty assessment yielded an average ePortfolio class score of 96.7%, with the range of 91% to 100% across all 16 students. We are confident that the pedagogy, when implemented as described, yields not only a high level of student satisfaction, but also high quality ePortfolios capturing students' identities, digital brands, and important learning.

Additionally, many of the sixteen student portfolios developed in the spring 2014 course have also received external recognition. Numerous students received awards at the TCU ePortfolio Showcases over subsequent semesters. Most notably, the portfolio of Paige Weishaar (see Figure 3) won the "Best Portfolio" recognition of the spring 2014 TCU Showcase and is one of the four ePortfolios featured on the Digication.com homepage. To-date, her portfolio has received over 35,000 views. Having developed a stellar portfolio as well as an understanding of the pedagogies and technologies surrounding portfolio work, Paige became a student intern in the TCU ePortfolio program, helping other students develop their portfolios. Paige's learning reflection at a regional AAEEBL conference included the following testimonial for the approach we present (Jones & Weishaar, 2016),

By doing some initial reflection and soul-searching, I was able to better understand what makes me, me, as well as define my own personal brand and tagline. This branding became crucial when composing my digital story, helping to direct every decision I made when creating my ePortfolio. In short, if it didn't support my personal brand or my future goals or ambitions, I didn't add it.

Table 3
Pre- and Post-Course Student Perceptions of ePortfolios and Digital Identity

Prompt	Average Pre-Test Response	Average Post-Test Response
I understand the purpose and potential uses of ePortfolios to contribute to my growth as a learner and the development of my professional digital identity.	3.88	4.63
I can identify and provide specific examples of the knowledge and skills I've gained from different types of learning experiences.	3.56	4.63
I understand the importance of connecting the knowledge I've gained from one place to other situations.	4.19	4.94
I understand and can demonstrate how my varied learning experiences are connected to certain desired learning outcomes of the university.	3.53	4.75
I can demonstrate the knowledge/skills I've gained from pursuing an area of study, or engaging in a series of actions, that reflect my passions and interests.	3.75	4.69
I can identify significant, impactful learning experiences both inside and outside the classroom, and thoughtfully reflect upon how those experiences have shaped/changed my understanding of self, others, and/or the world.	4.00	4.75
I understand the need to develop a professional digital identity that is distinct from a typical Facebook, LinkedIn, or similar online identity.	4.19	4.81
I believe it is important to develop and maintain a professional digital identity that demonstrates my knowledge, skills, values, goals and contributions to the human community.	4.38	4.84

The social media audit exercise was very helpful, too, as it allowed me to take a step back and see, through another individual's eyes, how I am already perceived online. If you didn't like what you saw, you had the opportunity to refine the way you presented yourself, or you could use that experience as a precursor towards telling your digital story.

All of these parts and pieces led to the showcase displayed in Figure 3.

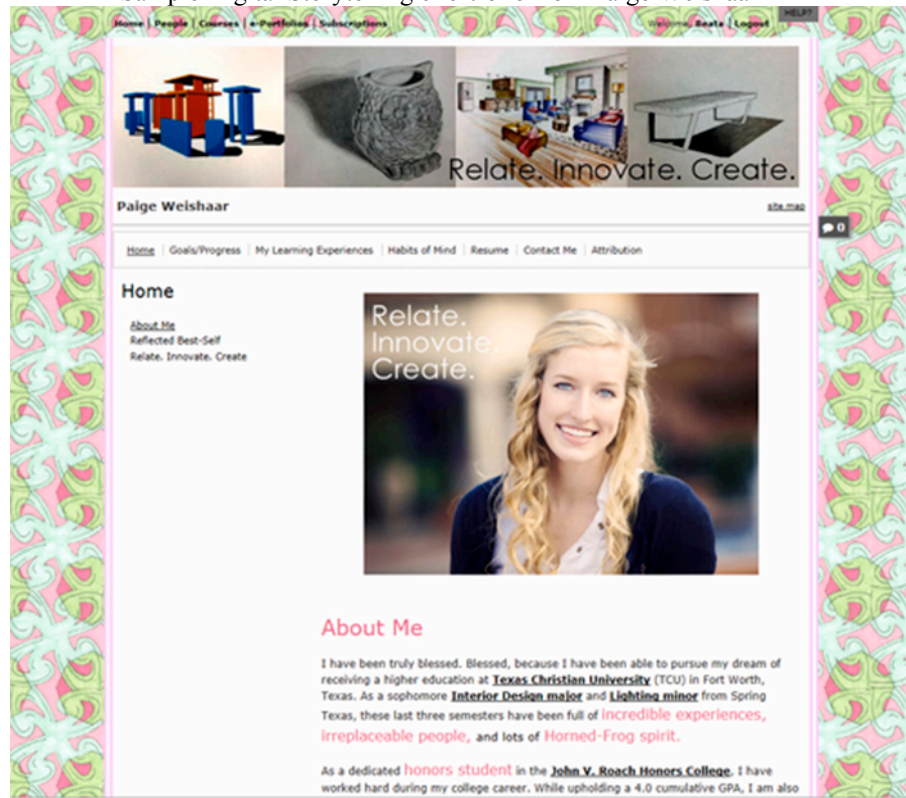
Discussion

Based on these formal and informal assessments by students, faculty, and external stakeholders, we determined that our Digital Storytelling ePortfolio

pedagogy focused on personal branding was effective in achieving our goals of enhanced student learning and increased student engagement. The effectiveness of this approach, we believe, resulted from shifting the focus for students from creating a semester-end integrated learning portfolios to engaging in a semester-long process of developing a showcase portfolio that captures their personal brands. With this approach, students did not perceive the task of ePortfolio construction as mundane but instead embraced it as an important part of their life's journey. In addition to increasing student engagement, this focus on personal branding and digital storytelling in the context of ePortfolios has the added benefit of enabling students to develop key relevant twenty-first century skills.

We live in an age of accelerating innovation and disruption. From bionics, through cognitive computing,

Figure 3
Sample Digital Storytelling ePortfolio from Paige Weishaar



Note. Retrieved from https://tcu.digication.com/paige_weishaar/About_Me/published

to crowdsourcing, developments in information technology have changed how we work, live, and learn (Brynjolfsson & McAfee, 2011). While AAC&U VALUE rubrics capture some of the essential learning outcomes for undergraduate education (i.e., inquiry and analysis, critical thinking, written communication, teamwork), tomorrow's graduates need additional higher-order skills or meta-skills to be successful performing jobs that have not yet been invented. Neumeier (2013) offers educators a framework of five metacognitive skills students need to develop, regardless of discipline, to produce value in our new economy. These have been summarized by Jones (2016) and include,

- Feeling: a “pre-requisite for the process of innovation, feeding empathy, intuition, and social intelligence” (p. 314);
- Seeing: “the ability to craft a holistic solution, also known as systems thinking, which helps solve complex, non-linear problems of the Robotic Age” (p. 314);
- Dreaming: “the skill of applied imagination,

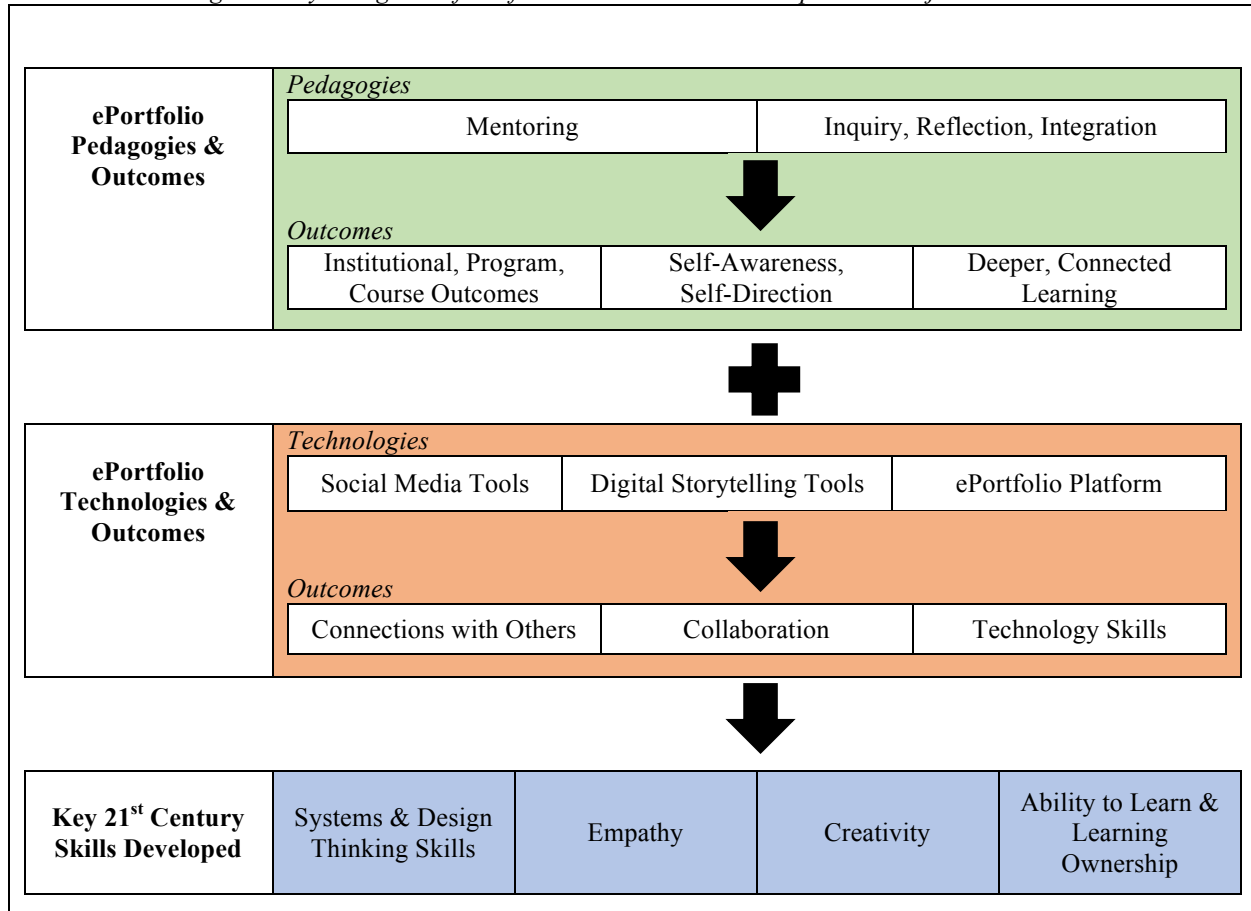
which yields innovation” (p. 314);

- Making: also known as design thinking, making “requires mastering the design process, including skills for devising prototypes” (p. 314);
- Learning: “the ability to learn new skills at will, producing learners who know what and how to learn just in time for a new problem” (p. 314).

We believe ePortfolio projects that involve personal branding and digital storytelling goals can help fuel the development of Neumaier’s (2013) 21st century metacognitive skills:

- Feeling: The projects provide opportunity to build empathy during audience consideration as students develop their narrative, select artifacts, and build the ePortfolio. Students consider needs and values of their audience and how the story they are creating addresses those needs.
- Seeing: The projects provide an opportunity to improve systems thinking during prototyping

Figure 4
Digital Storytelling ePortfolio for Personal Brand Development - Project Outcomes



of the portfolio. While developing the portfolio students must consider various inputs, such as personal brand elements, artifacts, media, and narrative and arrange them in a way that meets the web design requirements, while also targeting the appeal for their selected audience: “Digitized artifacts may be assembled into the virtual environment much the same way that a theatrical setting must be constructed, costumes built, or properties introduced” (Ramirez, 2011, p. 3).

- **Dreaming:** The projects give students a chance to develop creativity when designing their personal story, selecting the color scheme, creating a portfolio banner, and selecting media and artifacts, so that the ePortfolio will appear aesthetically pleasing to the target audience. When students engage seriously in selecting and arranging learning artifacts, they exhibit the kind of interpretive agency required of all effective storytelling, a necessarily creative act.

In composing a digital story, students choose from many possible ways of telling their story—via words, still images, video clips, graphics, sound, and narration. In so doing, they enact creative agency.

- **Making:** Students practice design thinking as they refine their early ePortfolio prototypes, based on feedback, until they are satisfied that the brand communication they have created is compelling to their audience. Digital storytelling offers unique opportunities for social learning, as stories-in-process are shared, discussed, and revised and as students compose in anticipation of sharing their stories with their target audience.
- **Learning:** The projects enable students to learn how to learn by requiring them to use technology tools not taught in class, such as various digital storytelling tools. Although for some students, being asked to use an unfamiliar technology can initially be a barrier to learning, working in a new medium heightens awareness of the learning

process. Furthermore, “storytelling makes composition strategies visible in new ways. Students have reported that they were more aware of the compositional strategies involved in writing after they had worked with multimedia authoring projects” (Oppermann, 2008, p. 179).

Thus, in addition to achieving well established ePortfolio goals such as heightened self-awareness, and deeper, connected learning, our approach, emphasizing personal branding using digital storytelling strategies has the added benefit of helping students build relevant 21st century skills that are advocated by Neumeier (2013), as presented in Figure 4.

Digital Storytelling ePortfolios further support the argument of Huber et al. (2015) that e-Portfolios are yet another high impact practice (Kuh, 2008). For further discussion of the impact of digital storytelling ePortfolios on metacognitive development, please see Jones and Terry (2015). For a more detailed description of how the authors have developed this approach to ePortfolios and other helpful resources, please see Jones and Leverenz (2014).

In future implementations, we plan to place more emphasis on broadening students’ understanding of their personal brand by incorporating existing student content from other social media platforms to strengthen their stories. We also plan to make more explicit pedagogically the connection between ePortfolio construction and the development of Neumeier’s (2013) meta-cognitive skills. Future studies will be needed to assess the effectiveness of our approach for helping student develop these meta-skills. We will also need to examine the pay-offs to students of developing these skills in the context of crafting and communicating their personal brands.

Conclusion

As ePortfolio adoption at universities is growing and students are asked to create ePortfolios ever more often, we hope the pedagogical framework presented here can assist faculty who wish to maximize student motivation and satisfaction while also producing high quality artifacts and student learning. The framework facilitates digital identity development and personal brand creation, extending the work of previous ePortfolio scholars. Heightening student self-exploration by including personal branding within a context of ePortfolio development can make portfolio work more compelling for students, as evidenced in our pilot study of second- through fourth-year students in an honors colloquium. Furthermore, a digital storytelling/personal branding approach to ePortfolios can facilitate students’ development of key 21st century meta-skills (Neumeier, 2013), as well as their own human and social capital. We see our work as validation of Antoine de Saint-Exupery quotation, “If you want to build a ship, don’t drum up people to collect wood and don’t

assign them tasks and work, but rather teach them to long for the endless immensity of the sea.”

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Appendix A
TCU FrogFolio Template and Prompts

The screenshot displays the TCU FrogFolio template interface. At the top, there are buttons for 'Edit', 'Preview', and 'Published', along with a 'Portfolio Tools' dropdown. Below this is a purple header with the TCU logo and the tagline 'Learning to change the world'. The main content area is titled 'TEST2' and includes a 'site_map' link. A 'View Sections' and 'Add/Edit' button is present. A navigation menu lists 'Home/About Me', 'Personal Learning Goals', 'My Learning Experiences', 'TCU Learning Goals', 'Resume', and 'Attributions'. Below this is a 'View Pages' and 'Add/Edit' button, and an 'Add A Module' button. The 'Home/About Me' page is selected, showing a 'View Text', 'Edit', 'Publish', and 'Delete' button, and a 'Drag to reorder' button. The page content includes a placeholder for a photo labeled 'YOUR PHOTO' and a section titled 'Your Name Here' with a paragraph of text.

Personal Learning Goals

Desired College Outcomes

College is a time of tremendous change and transition. In fact, the sheer number of changes and adjustments can be a bit disorienting. For this reason, setting goals can be a helpful way of establishing one's direction and purpose. With this in mind, reflect on the following questions:

- What do you hope to gain from college, other than a degree?
- What kind of growth or development or skills acquisition do you want from this experience?
- What kind of work do you hope to do someday, and how will you get there?
- What kind of person do you hope to be in the world?

Be sure that the goals you establish are SMART: Specific, Measurable, Attainable, Relevant, and Time-bound.

Progress toward Outcomes

How would you assess your work toward the goals you named in the previous page of this section? What kinds of experiences are you having in college that are moving you toward your goals? What experiences and opportunities are still out there that you'd like to pursue? What challenges or obstacles have presented themselves and how are you dealing with those challenges?

My Learning Experiences

This section of FrogFolio contains learning artifacts that represent a student's varied learning experiences at TCU. Through reflecting upon and documenting these artifacts, a student represents what they know and can do, and how growth in knowledge and the capacity to act has changed them. This section contains two major sub-sections: 1.) Courses, and 2.) Co-curricular experiences. Both sections contain evidence of significant learning.

Courses

This page in My Learning Experiences is where students reflect upon, archive, and display "artifacts" that represent significant learning experiences in college. An artifact can be almost anything that represents a learning experience—papers, blogs, photos, audio or video files, presentations, projects, work samples, etc. Students should use the artifact to tell the story of a learning experience. Rather than simply uploading a file to the page, students should describe the artifact or experience—what it is, why it was an important learning experience, and how the information or experience affected their way of seeing themselves or the world. Students should create a page for each course, and then place relevant artifacts from that course on the page.

Co-Curricular

Within the Co-Curricular Experiences page students have the opportunity to reflect on significant learning experiences that occur outside the formal classroom. Students are encouraged to create tabs/pages for organizations, clubs, honor societies, leadership programs, internships, etc. that have shaped their college experience. For each experience, students should use artifacts, stories, and examples to describe and reflect upon the impact of that experience in terms of personal learning and growth.

TCU Learning Goals

In this section of FrogFolio, students articulate and reflect upon the connections between their learning experiences and different parts of the TCU Mission Statement. Connecting learning experiences to the university's mission helps students become integrative thinkers and understand how the varied learning experiences of college come together to shape thought and action.

Knowledge & Ability to Act as a Learner Informed by the Liberal Arts

The learning artifacts and experiences that I have placed on this page demonstrate how my thinking and action has been shaped by my liberal arts education.

The following statements can serve as prompts to help you consider what it means to be a liberal arts learner:

- thinking critically using tools from literature, the humanities, social and natural sciences, fine arts, and mathematics;
- engaging thoughtfully and drawing reasoned conclusions about complex information and situations;
- demonstrating an ability and willingness to learn in response to the challenges posed by a diverse and evolving society;
- influencing others through written, spoken, or artistic expression;
- using appropriate methods of inquiry to analyze important natural, social, and human phenomena;
- applying theoretical and practical knowledge to novel situations.

Knowledge & Ability to Act as an Ethical Leader

The learning artifacts and experiences represented on this page demonstrate how I understand, articulate, and enact ethical leadership.

The following statements serve as prompts to help students think about what ethical leadership means and the kinds of experiences they might draw upon to talk about insights and growth in this area:

- being aware of the personal and interpersonal complexities of change, and demonstrating the ability to initiate, evaluate, and manage change;
- ability to consider the perspectives, needs, and expertise of others and work with them to solve problems;
- ability to articulate a coherent leadership style and philosophy;
- employing core knowledge from a discipline of choice to develop and demonstrate an enhanced capacity for effective leadership.

Knowledge & Ability to Act as a Responsible Citizen

The learning artifacts and experiences on this page demonstrate my understanding of what it means to be a responsible citizen.

The following statements serve as prompts to help students think about what responsible citizenship means and the kinds of experiences they might draw upon to talk about insights and growth in this area:

- demonstrating informed participation in civic discourse and decision-making at local and global levels;
- recognizing unfair, unjust, or uncivil behaviors and acting to challenge those behaviors appropriately;
- participating in and reflecting upon service or volunteer activities;
- understanding the economic, political, and ecological implications of private decisions and public policies;
- understanding and enacting practices that foster personal and public health;
- managing time effectively in order to accomplish goals;
- participating in organizational or civic systems of governance

Knowledge & Ability to Act as a Committed Participant in the Global Community

The learning artifacts and experiences on this page demonstrate my understanding of and commitment to being a global citizen in the 21st century.

The following statements serve as prompts to help students think about what committed participation in the global community means and the kinds of experiences they might draw upon to talk about insights and growth in this area:

- Appreciating the interconnectedness of society, culture, and individual identity;
- Knowing and understanding the impact of world religions, worldviews, and cultural frameworks;
- Engaging with other perspectives and cultures with reason and respect;
- Demonstrating the ability to generate informed opinions on global issues and thoughtfully articulate those opinions;
- Participating in diverse cultural activities;
- Articulating the advantages and challenges of a cosmopolitan society.

Resume

Attribution

Appendix B
Personal Brand Profile Worksheet

PERSONAL BRAND PROFILE WORKSHEET*			
Your Top 5 Needs			
Your Top 10 Values			
Your Top 10 Interests & Passions			
Personal Mission Statement			
Personal Vision Statement			
Your Strengths from StrengthsQuest			
Your Top 10 Personality Traits			
Your Reflected Best-Self Traits			
Your Top 10 Accomplishments			
3 SMART PROFESSIONAL Goals			
Competencies Needed to Achieve Your Goals (See e.g., Naseweb.org)			
Activities Needed to Complete to Develop the Competencies			
Target Audience Statement			
4 Potential Employers/Grad Schools with URLs to websites			
Company/Grad School Fit (Assess Yours vs. Company's values, etc.)			
Target Audience Differentiation Statement			
Unique Promise of Value Statement			
Personal Brand Statement			
Personal Brand Tagline			



*To accompany Chritton (2012), Roberts et al. (2005), Anderson (2004), and Solove (2008).

Appendix C
 STORY OF ME Worksheet for ePortfolio

ePortfolio Audience: Your Target Audience from Personal Brand Worksheet – Employers/Grad School Counselors

BANNER IMAGE (With Optional Quote/Tagline/Equation, etc.) – What Does It Portray About You?

ABOUT ME

Your HOOK: Highlights that Make YOU Interesting & Tells Your Story (e.g., Passions, Purpose & Play; Mission/Vision/Tagline):	Media to Illustrate Your Interesting Facts (Graphics, Pictures, Video)	 Main Picture- What Does it Portray About You? Is it related to the HOOK?
		 Social Media Links/Feeds
		Quote (Optional)

GOALS

Your SMART Goal(s) in Life	Competencies Needed to Accomplish the Goal(s)	PLANNED/COMPLETED Learning Experiences to Develop the Competency	Media to Illustrate the Competency (e.g., Graphics, Pictures, Infographics, Word Clouds, Maps, Timelines, Video)

PROGRESS TOWARDS GOALS

Competencies Needed to Accomplish the Goal(s)	Learning Experiences that DEVELOPED the Competency (Courses/ Life Experiences)	Artifacts Demonstrating Competency (e.g., PPT, Paper, Spreadsheet, Video, Audio, Reflection)	Media to Illustrate the Developed Competency (e.g., Graphics, Pictures, Infographics, Word Clouds, Maps, Timelines, Video)

LEARNING EXPERIENCES

Courses			
Course Name/Semester, Professor	Reflection on Learning*	Artifact to Illustrate Learning (e.g., PPT, Reflection, Spreadsheet, Video, Audio)	Competency/Habit of Mind for Which Learning is Relevant

Co-Curricular/Life Experiences			
Activity name/Semester	Reflection on Learning*	Artifact to Illustrate Learning (e.g., PPT, Reflection, Spreadsheet, Video, Audio)	Competency/Habit of Mind for Which Learning is Relevant

***Reflection on Learning – sample prompts:**

- (1) How did this course/experience prepare you for your professional career?
- (2) How did this experience allow you to grow as a person, strengthening your skill set or knowledge?
- (3) What did you learn about yourself through this experience?

RESUME

Student resume should be (1) viewable within Digication, (2) available for download via a .pdf link, and (3) optionally, available visually through a link to an **infographic resume (see below)**.

OTHE

Other Consideration	Where Implemented?	How?
Integration Across Learning Experiences in Competency Discussion(s)		
Evoking Emotion		

SAMPLING OF HELPFUL TOOLS:

- Web Color Code Specifier: <http://html-color-codes.com/>
- Banner Creators: <http://www.fotor.com/features/text.html> , <http://picfont.com/>
- Picture Collage Creator: http://www.ribbet.com/app/?create_collage#/collage/grid
- Infographic Resume- <http://kinzaa.com/> , <http://re.vu/>
- Infographic Charts: <http://infogr.am/> , <http://piktochart.com/> , <http://www.easel.ly/>
- Word Clouds: <http://Wordle.net> , <http://www.jasondavies.com/wordcloud>
- Timelines: <http://www.timetoast.com/> , <http://www.dipity.com/> , <http://www.tiki-toki.com/>
- Map Creator: <http://www.zeemaps.com/>

Appendix D
ePortfolio Assessment Rubric

NAME: _____

ELEMENT	STANDARD	POINTS (300 TOTAL)
WEB DESIGN PRINCIPLES (75 pts)		
Information Presentation (satisfies all standards)	<ul style="list-style-type: none"> • Easy to read with visual organization using readable fonts, <i>bullets, italics, and bold.</i> • Uses <i>headings and subheadings</i> to organize the message. • External and internal <i>hyperlinks</i> used where referring to organizations, companies, programs, etc. • Top <i>banner</i> created with an appropriate image and <i>quote/tagline/equation</i> to tell your story • <i>Multimedia</i> - photos, graphics, sound, video enhance the message, create interest, <i>aligned</i> next to the text and appropriate for the target audience, <i>on every page.</i> • Incorporates <i>multimedia elements created especially for the portfolio, e.g.,</i> a map, timeline, infographic. 	____ out of 65
Organization (satisfies all standards)	<ul style="list-style-type: none"> • <i>Menus</i> make sense and easily organize your “story.” • All external <i>links open properly</i> and integrated within the narrative for ease of use. • Each <i>Habit of Mind</i> page clearly <i>identifies which bullet(s)</i> are going to be <i>discussed.</i> 	____ out of 10
CONTENT (225 pts)		
Writing Mechanics (satisfies all standards)	<ul style="list-style-type: none"> • Text <i>has no errors</i> in grammar, capitalization, punctuation, and spelling. • Text is <i>concise and easy to read.</i> Message is clear by scanning the screen. 	____ out of 10
Resume (satisfies all standards)	<ul style="list-style-type: none"> • Resume is in an appropriate format for your discipline (see career services). • Included also a <i>.pdf version</i> and a link to <i>a visual resume (optional +3pts).</i> 	____ out of 10
Home/About me (satisfies all standards)	<ul style="list-style-type: none"> • Has a brief <i>story about you</i>, what’s important to you, what you’re studying, what you’re involved in, as <i>appropriate to your audience.</i> • Has a <i>mission/vision/tagline</i> incorporated into your story from the Personal Brand Worksheet. • Includes a <i>meaningful photo</i> that tells the story of who you are. • Has <i>links to social media</i> sites where you are present professionally (e.g., LinkedIn, slideshare/prezi, blog, etc.). • Has a <i>Reflected Best-Self/This I Believe Essay (optional+3 pts).</i> 	____ out of 25
Goals/Progress (satisfies all standards)	<ul style="list-style-type: none"> • Includes a statement of what you want to accomplish in life/what kind of person you want to be—envision a <i>future self.</i> • Describes your professional <i>goals & desired competencies.</i> • States what <i>steps you have taken to accomplish development</i> of select competencies/goals. • Discussion includes <i>links to learning experiences/artifacts.</i> 	____ out of 20
Learning Experiences (satisfies all standards)	<ul style="list-style-type: none"> • Includes <i>reflection on at least 4 courses and 4 co-curricular experiences.</i> • All learning experiences are <i>linked to goals/progress or habits of mind</i> pages. • Artifacts and <i>work samples are clearly related</i> to the message conveyed (No syllabi, or course handouts- <i>3pts</i>). 	____ out of 60

Integrative & Reflective Learning (satisfies all standards)	<ul style="list-style-type: none"> • Makes insightful <i>connections across courses and experiences</i>. • Reflects upon impactful learning experiences from class, co-curricular activities and life and <i>how those experiences have shaped understanding of self, others, and/or the world</i> in relation to achievement of goals. • Demonstrates how learning <i>experiences are connected to desired learning outcomes</i>. • Draws conclusions by <i>combining examples</i>, facts, theories or methodologies <i>from more than one field</i>. 	____ out of 40
MUST COMPLETE AT LEAST 3 OF THE 4 HABITS OF MIND (60 PTS)		
Learner Informed by the Liberal Arts grounded in evidence (satisfies at least one standard; no more than 3)	<ul style="list-style-type: none"> • Thinking critically using tools from literature, the humanities, social & natural sciences, fine arts, & mathematics. • Engaging thoughtfully and drawing reasoned conclusions about complex information and situations. • Demonstrating an ability and willingness to learn in response to the challenges posed by a diverse and evolving society. • Influencing others through written, spoken, or artistic expression. • Using appropriate methods of inquiry to analyze important natural, social, and human phenomena. • Applying theoretical and practical knowledge to novel situations. 	____ out of 20
Ethical Leader grounded in evidence (satisfies at least one standard; no more than 3)	<ul style="list-style-type: none"> • Shows awareness of the personal and interpersonal complexities of change, and demonstrating the ability to initiate, evaluate, and manage change. • Considers the perspectives, needs, and expertise of others and work with them to solve problems. • Articulates a coherent leadership style and philosophy. • Employing core knowledge from a discipline of choice to develop and demonstrate an enhanced capacity for effective leadership. 	____ out of 20
Responsible Citizen grounded in evidence (satisfies at least one standard; no more than 3)	<ul style="list-style-type: none"> • Demonstrates informed participation in civic discourse and decision-making at local and global levels. • Recognizes unfair, unjust, or uncivil behaviors and acting to challenge those behaviors appropriately. • Participates in and reflects upon service or volunteer activities. • Understands the economic, political, and ecological implications of private decisions and public policies. • Understands and enacts practices that foster personal and public health. • Manages time effectively in order to accomplish goals. • Participates in organizational or civic systems of governance 	____ out of 20
Participant in the Global Community grounded in evidence (satisfies at least one standard; no more than 3)	<ul style="list-style-type: none"> • Appreciates the interconnectedness of society, culture, and individual identity. • Understands and articulates the impact of world religions, worldviews, and cultural frameworks. • Engages with other perspectives and cultures with reason and respect. • Demonstrates the ability to generate informed opinions on global issues & thoughtfully articulates opinions. • Participates in diverse cultural activities. • Articulates the advantages and challenges of a cosmopolitan society. 	____ out of 20

Appendix E
TCU ePortfolio Pilot Pre/Post Test

1 = *strongly disagree*, 2 = *disagree*, 3 = *neutral/undecided*, 4 = *agree*, 5 = *strongly agree*

I understand the purpose(s) and potential uses of ePortfolios to contribute to my growth as a learner and the development of my professional digital identity.

1 2 3 4 5

I can identify and provide specific examples of the knowledge and skills I've gained from different types of learning experiences.

1 2 3 4 5

I understand the importance of connecting the knowledge I've gained from one place (e.g., the skills gained working with others on a service project), to other situations (e.g., working with a team to plan and produce a group presentation in class).

1 2 3 4 5

I understand and can demonstrate how my varied learning experiences are connected to certain desired learning outcomes of the university (e.g., demonstrations of ethical leadership, responsible citizenship, and ethical participation in the global community).

1 2 3 4 5

I can demonstrate (through an essay, paper, presentation, video, ePortfolio page, etc.) the knowledge/skills I've gained from pursuing an area of study, or engaging in a series of actions, that reflect my passions and interests.

1 2 3 4 5

I can identify significant, impactful learning experiences both inside and outside the classroom, and thoughtfully reflect upon how those experiences have shaped/changed my understanding of self, others, and/or the world.

1 2 3 4 5

I understand the need to develop a professional digital identity that is distinct from a typical Facebook, LinkedIn, or other similar online identity.

1 2 3 4 5

I believe it is important to develop and maintain a professional digital identity that demonstrates my knowledge, skills, values, goals and contributions to the human community.

1 2 3 4 5

Short Answers:

How can ePortfolios help you to think differently about the connections between all your varied learning experiences (for example, course work, co-curricular programs and activities, internships, etc.)? Please explain briefly.

In what ways are you most interested in what an ePortfolio can do for you as a student and future professional? Please explain briefly.

What is the most challenging or confusing aspect of using ePortfolios? Please explain briefly.

Please list reasons why a student would want to take advantage of ePortfolios:

Please list reasons why a student would not want to use ePortfolios:

Have you ever used an ePortfolio before? If so, in what way?

What other questions, concerns, or comments do you have about using ePortfolios at TCU?

Demographic Information:

Gender: Male/Female Age: _____ Your major: _____

Race/Ethnicity: _____ Classification: first-year, second-year, third-year, fourth-year